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• POTTERY

By F. CARLTON BALL  
MILLS COLLEGE, CALIFORNIA

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# DESIGN

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The wartime emergency with the  
paper shortage and other delays  
due to labor conditions and man-  
power shortage has caused the  
delay in this issue of DESIGN.

In the spirit of economy this  
issue will take the place of May  
and June. It is filled with rich  
material concerning the Arts in  
the Pacific Coast region which  
we trust our readers will enjoy.

A fine issue is being planned for  
September.

# DESIGN

VOL. 45

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# EDITORIAL PAGE

● This is the second of a series of special issues on the regional handicrafts of the United States prepared by the Art Department of the N. E. A. and presented by DESIGN. It is hoped that interest in the cultural resources of the Pacific Coast will be aroused by this presentation and that educators will be made more aware of the great possibilities ahead for developing designers and an intelligent public. Perhaps the schools should organize their art programs with the aim in view of improving basic design courses, and with the idea of encouraging highly creative students to consider vocational futures in the arts.

Although the Pacific Coast issue has presented many craftsmen and important centers, it is realized that many others have been omitted that should be included. With limited space it was possible only to take representative sections. We are greatly indebted however to those who helped assemble material and gave of their time and influence that this number of the magazine might be successful.

PAULINE JOHNSON • Assistant Professor of Art, University of Washington  
• Member of Board of Directors, Art Department, N. E. A.

● In going west, as soon as you cross the Sierra Nevadas or the Cascades, you find yourself in one of two regions, each distinct in many ways and both different from other parts of the country. There are marked climatic and geographic variations there as well as contrasting influences of historic cultures. Whatever differences are needed to provide an environment suitable to the development of creative workers are probably to be found in both regions.

Just what effect these varied conditions have on the work of artist-craftsmen is perhaps open to debate. The influence of several conditions on the architecture of California is clear enough, and one may find certain tendencies in the building activities of the north Pacific slope which could be called regional in character. Painting most certainly shows very decided local characteristics in both the north and south Pacific areas, but that is obviously to be expected, particularly in the case of realistic representation.

When a potter makes a bowl one cannot be certain just what effect a sunny or a misty sky will have on the result. Probably none. Taine thought the continual viewing of mountains, seen under conditions of good visibility, would in some way bring about the creating of sculpture. This will probably remain a thesis which can never be proved or disproved. One would suppose, however, that to be surrounded by the work of Spanish craftsmen or the decorative designs of Alaskan Indians would have a stronger influence on the making of jewelry than would geographic environment. One might mention in this connection the national traditions in weaving brought into the Northwest by the rather large Scandinavian population.

The time required for a regional development of art to take place is relative. Is fifty years a long or short time? It was just one hundred years after the covered wagons passed over the Oregon trail that Timberline Lodge was built on the side of Mt. Hood. That seems like a considerable time to wait for a rough-hewn structure to be built in the forest, and carrying a general flavor of pioneer hand work. It might have happened sooner if W. P. A. money had been available.

Global thinking is undoubtedly modifying all considerations such as these. But it will not change climates or move mountains and it may well be expected that, regardless of federal grants or global philosophies, we shall see more or less local color on the west coast for some time to come.

What is of more immediate concern is the development of markets for high grade craft work. This is being accomplished to a considerable extent in California, due partly to the efforts of enterprising craftsmen and partly to those managers of shops who have high standards, as well as sympathetic Chambers of Commerce. Some beginnings have also been made in Oregon and Washington. A practical outlet for their wares will do more than anything else to stimulate craftsmen, especially as good judgment grows among the purchasing public.

Presented in this issue are a number of notable examples of the products that are coming from the west coast, many of them by individuals who are already well known.

WALTER F. ISAACS • Head of Art Department, University of Washington

# CRAFTSMEN AT BOEING AIRCRAFT

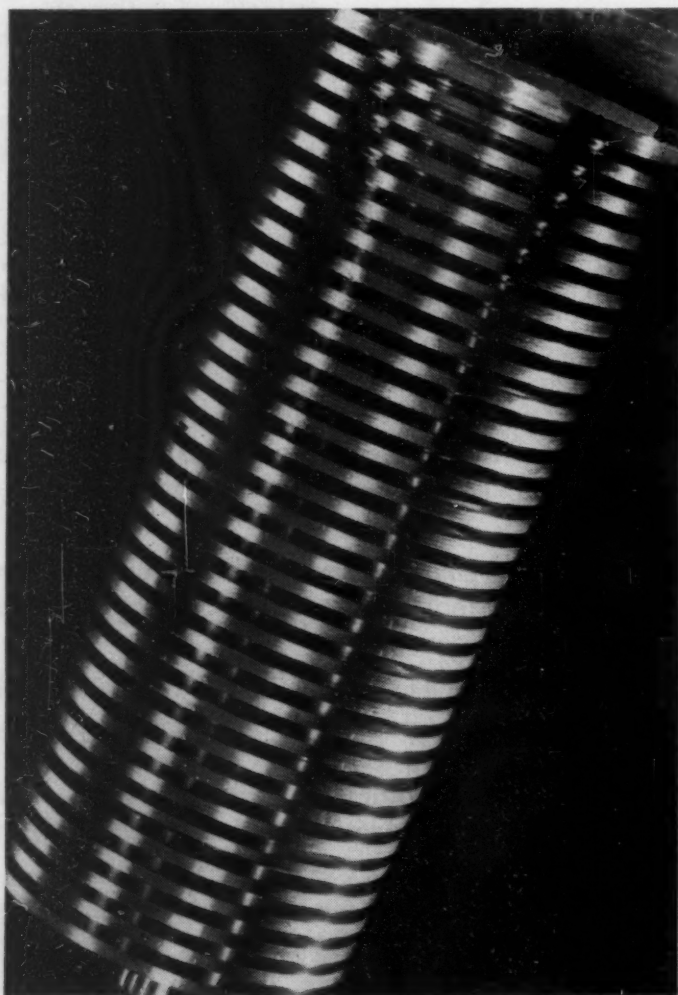


Assembling plywood brackets for the interior of a Bomber

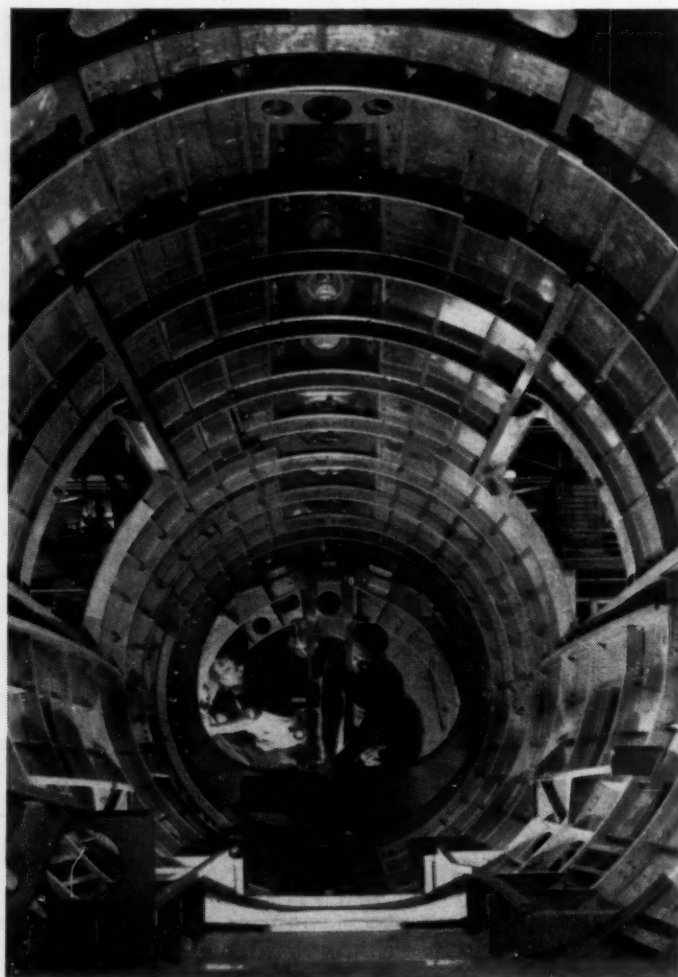
• The spirit of the craftsmen of the Pacific Northwest might be said to be centered in the Boeing Aircraft Plant, both from the standpoint of contemporary significance, and from that of the number of individuals employed there.

Ordinarily, one might think that mass production as turned out by the big industries was dissociated from what we usually mean by craft work. But when one walks into the Boeing Plant he is emotionally, so to speak, swept off his feet, and to make such a distinction would never occur to him.

The ingenuity, planning and creative thinking required to produce anything so functional and beautiful as the Flying Fortress demands the welding of skill with imaginative genius. There is a fascination in seeing such raw materials as plywood, plexi-glass, stainless steel, aluminum, brass, copper and bronze adapted to the production of the thrilling parts which form the complete unit of the Boeing Airplane. Individual expression is subordinated to group effort in this great achievement which symbolizes our present age.

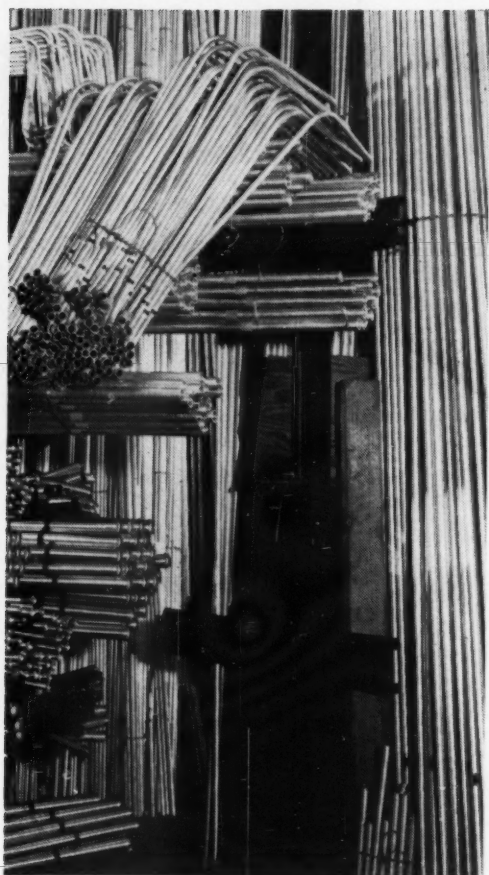


A stainless steel assembly that goes into a Flying Fortress



Looking into a Boeing Bomber under construction showing the ribs and circumferential stiffeners of the main fuselage





Piles of tubing for airplane manufacture



Tails ready to be assembled to the airplanes



Smaller sheets of aluminum are welded into larger sheets with this automatic spot welding device at the Boeing Aircraft Company plant in Seattle

# INTERIOR DESIGN OF TIMBERLINE LODGE

By MARGERY HOFFMAN SMITH

• Sponsored by the Forest Service Division of the U. S. Department of Agriculture, built with federal funds through the Works Project Administration, Timberline Lodge is a resort hotel high on the slopes of Mount Hood, in the Mount Hood National Park of Oregon. It is a unique hotel in its construction and its furnishing, for it was primarily an emergency relief job, and it was built on the premise of unlimited labor resources and very definitely limited material resources. This is a challenge for any designer.

Timberline Lodge today is silent, isolated, inaccessible, buried in snow, only the peak of its great roof line visible above the heavy frozen white banks—"Closed for the Duration."—Yet, strong and enduring in its gargantuan construction, a promise of the time to come when we shall ski again for diversion and fun and shall travel as vacationists to play and to relax and to see again the great sweep of the Cascade Mountain Range with its many snow caps.

It was a privilege to furnish such a hotel, situated in an inspirational environment where pioneer background, the Indian tribal background afford endless design motifs. The various types of furnishings were to be produced not by trained designers or factories or well-established work shops, but by painters, sculptors, wood carvers, carpenters, blacksmiths and housewives. There was the challenge of limited material, of limited equipment, limited working quarters on the one hand and the vast wealth of human experience and hand labor on the other. The restrictions were more than outweighed by the potential possibilities.

The job was to be done and done in a hurry. The primary objective was putting men and women to work. There was no time, there were no facilities for blueprinting. It was a quick swing into action—and what action it was! Creative outlets were offered to some who had long been deprived of the privilege—to others who had never experienced them. The



70 feet of snow at Timberline Lodge



Marjorie Hoffman Smith who directed the art work at Timberline Lodge

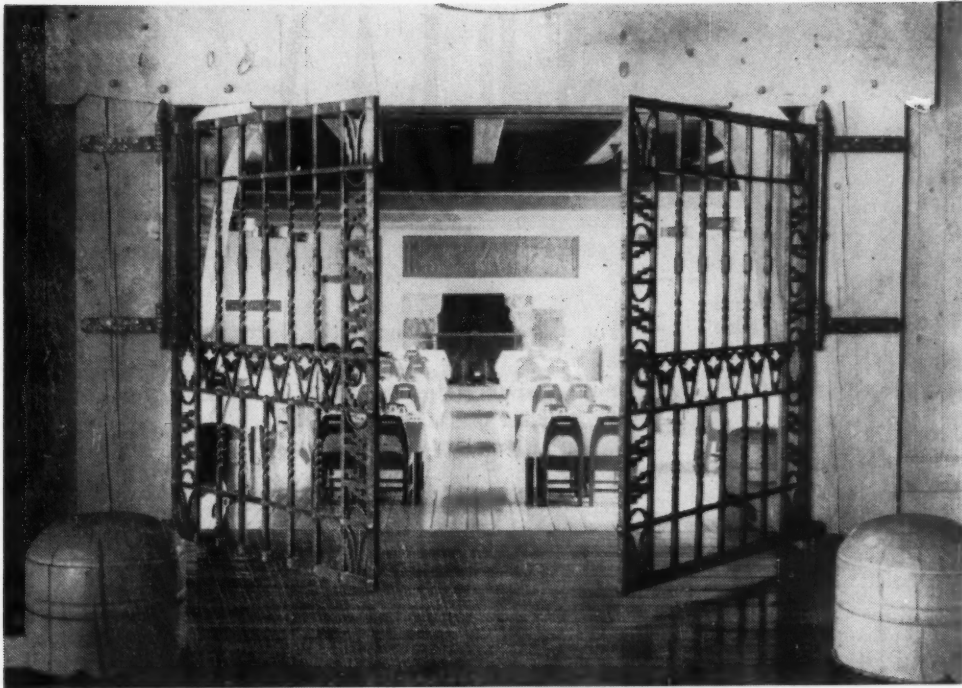
response was one of the most stimulating of human adventures. Scarcely an artisan worked on this project who was not awakened to an urge to create, which heretofore he or she had barely appreciated. For the trained painters it was not so surprising an experience, and they worked in their accustomed channels, doing mural paintings, easel paintings and animal studies in one medium or another. But, to the carpenters, the blacksmiths, and the housewives, it opened new and exciting aesthetic vistas.

The general trend of the interior style was dictated, first, by Mount Hood itself, the wild and almost brutal character of a mountain covered with snow the year round where a sudden blizzard obliterated all vision and all sense of direction, and, second, by the understanding architects of the Forestry Service, who developed a regional style of architecture which they called "Cascadian." This style of architecture was based on large-scale structural construction for great strength. In the main lounge, for instance, single huge, massive, Ponderosa pine timbers sustained a roof three stories high. It was not surprising therefore, to find us designing chairs with oak arms ten inches wide and three inches thick, and chair seats with raw-hide lacings three inches wide.

The plan was formulated immediately to use native materials and pioneer techniques: furniture was to be made of Oregon oak, Douglas fir, and white pine, or of strap iron with raw-hide; upholstery fabrics were to be hand-woven of Oregon

(Continued on Page 8)



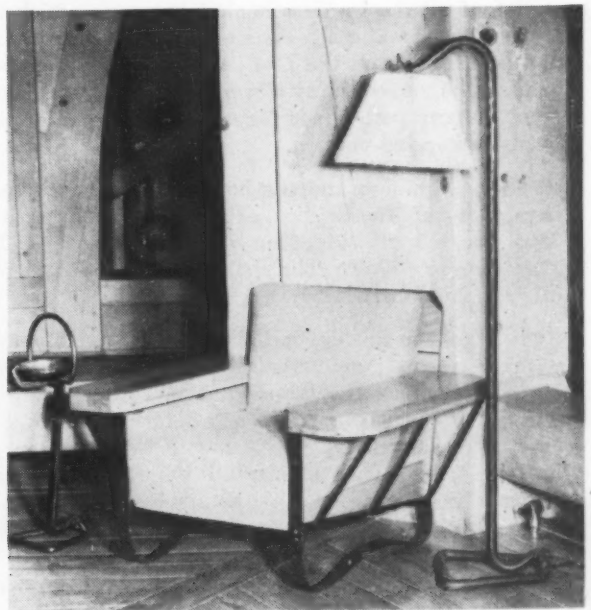


Wrought iron entrance  
gates to the dining room



An interior at Timberline Lodge,  
showing handwoven upholstery  
material and draperies  
decorated with Solomon Seal

A corner of the main  
lounge at Timberline Lodge



## INTERIOR DESIGN OF TIMBERLINE LODGE

(Continued from Page 6)

flax and Oregon wool, and the drapery fabrics, when not hand-woven, to be of sail cloth with patterns appli- qued in the manner of glorified patch-work. Carpenter tools, blacksmith forges, the hand-loom, the rug hook, the needle and thread were our standard equipment. Simplicity of design followed naturally—and a functional type of construction for durability to extremes of climate and to extremes of use and abuse.

The color schemes were taken directly from the surrounding forests, with their rich and varied flora and fauna. Water color paintings of wild flowers were made to hang in the guest bedrooms, and in many instances gave the color key and patterns—the curtains having a stylized flower in applique—the bed spreads and upholstery picking up the dominant colors—the rugs a basic assimilation of all the colors. It was interesting to note that the bedrooms became known by the flower name rather than the number, and reservations were made for the trillium room, the blue gentian room, or the blue spruce room.

While painting groups were working out murals in oil, in linoleum, in glass opus sectile, wood-marquetry and glass mosaic, wood carvers were enhancing architectural details, carving out the tops of the newell posts with animal forms, giving the great beam ends form, and adding deep-cut detail to doorways and arches. Iron workers were equally busy executing gates of surpassing beauty, light fixtures, andirons, lamps, door hardware and furniture. It was interesting to note the development in the artisan group—skills long unused or newly learned improved rapidly, carpenters became cabinet-makers, blacksmiths art metal workers, sewing women hand weavers and expert drapery makers.

No story of Timberline would be complete without emphasis on the textiles. Great quantities of yardage were hand woven for upholstery, for bed spreads, and for draperies. Many square yards of rugs were hooked for floor covering. Fine applique was done in the drapery workshops where there was always an air of intense interest in the pattern in work, and a keen anticipation for the pattern to come. The least skilled of all the workers hooked the rugs, which were made from salvage material. Tons of worn out olive drab blankets and uniforms from the C. C. C. camps were cut into strips, and scraps of corduroy from the cutting rooms left over from the garments made for welfare distribution were added to give color and pattern.

Pioneer techniques and rug-hooking are reminiscent of other days, but the furnishings of Timberline Lodge are unique. They are reminiscent of no other period, of no other place. They belong only at Timberline. The scale and form fit no other architecture.

Ernie Pyle has called Timberline Lodge a sanctuary. Without wishing to imply sentimentality, for certainly there is nothing sentimental in the treatment of Timberline, I do wish to imply that the job was done with interested hearts and loving hands. Workmen left with tears in their eyes, and not one, but many, look back at it as the most interesting work experience in their lives. We shall hope that Timberline will be an inspiration to other communities to make the most of their recreational opportunities and to stimulate local expression and local appreciation of their artists and craftsmen.

# INDIAN ART

By DR. ERNA GUNTHER

Director, Washington State Museum, University of Washington

• The art of the Indians of the North Pacific Coast is known, if at all, to many Americans only by their totem poles, a monumental and late form of their artistic achievements. The early decades of this century brought the art of the Southwest with its pottery, its Navaho blankets and silverwork before the American public, and now our attention turns to the artists who developed, in that narrow coastal strip from the mouth of the Columbia River to southeastern Alaska, one of the most sophisticated types of design in Indian America.

At the San Francisco Exposition in 1939, North Pacific Coast art first attracted national attention. This success was followed by its showing at the American Indian Exhibit at the Museum of Modern Art the following year. Since then, pieces which had been on display for years in ethnological collections have been brought out and highlighted in art museums for their artistic merit rather than their cultural function. The Seattle and Portland Art Museums and the Philbrook Art Museum in Tulsa have had such exhibitions.

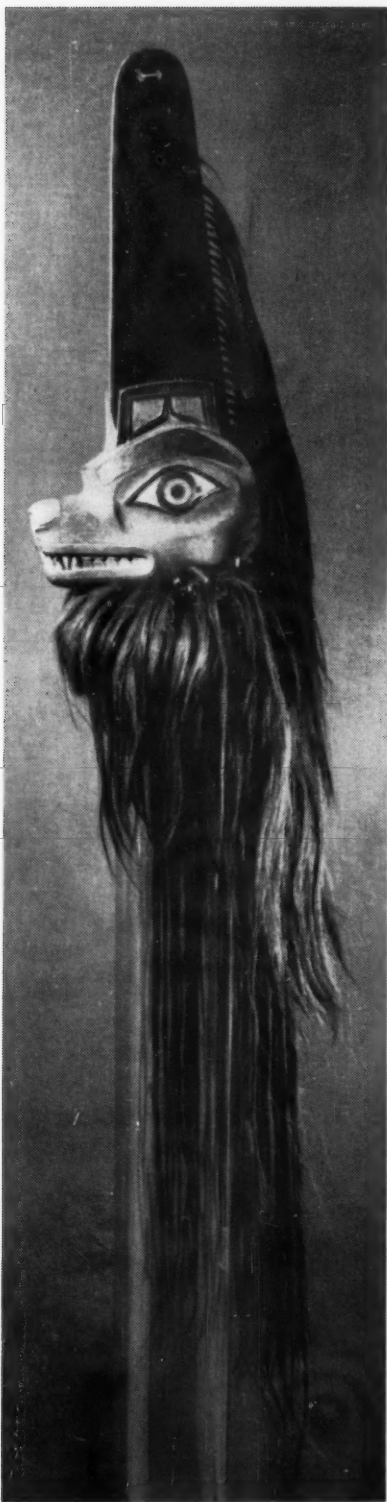
This art is flexible both in conception and in execution. Its mediums are wood, slate, bone and horn, worked by carving, painting and sculpturing. Its subjects, mostly animal, but with some human forms, are figured in a range of style from extreme realism to such a high degree of conventionalization that to one not familiar with the art it seems grotesque.

The animal forms can be expressed in realistic simplicity, as shown in the bird rattle (pl. 1), or in the composite design of its companion piece (pl. 2). The body of this rattle is a raven; on its breast is a hawk's face with recurved beak, on its back a human whose tongue is held by a frog, and behind the frog is a kingfisher tail with another hawk's face mounting rear guard. This piece also shows the complementary relationship of carving to painting. The whole figure of an animal is not always represented but a characteristic feature functions for the whole. On a headdress when the whole body of the killer whale would be too clumsy, the dorsal fin, its most prominent feature is placed directly over the head (pl. 3). The ornamentation with hair, and fur as well, is very common on masks and headdresses. The most spectacular use of conventionalized animal forms is the totem pole, which functions as a heraldic crest and in these figures represents the history mostly mythical, of a family.

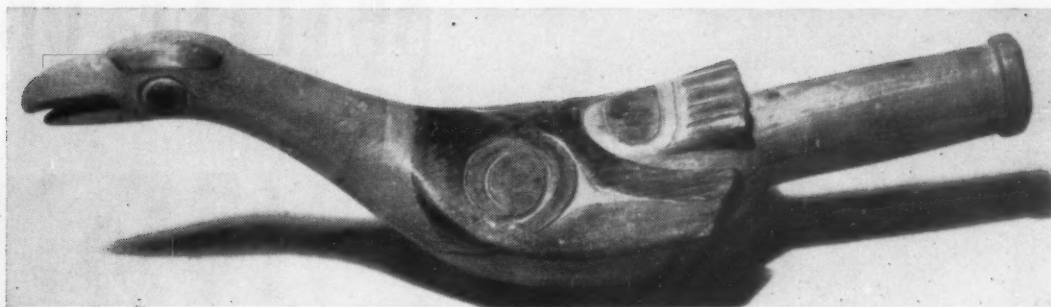
Frequently a beautiful surface is achieved in this art through a texture created by the clever use of tools. The gouge lines on the box (pl. 4) and the adze strokes on canoes are good examples. The choice of materials like highly polished mountain goat horn for spoons, and carbonaceous shale, popularly known as slate, for small pieces of sculpture and ornamental pipes (pl. 5) lend this art an elegance that, with fine craftsmanship and sound principles of design, makes it one of the great Indian art styles of America.

NOTE: All objects photographed here except the totem pole are from the Washington State Museum, University of Washington, Seattle.



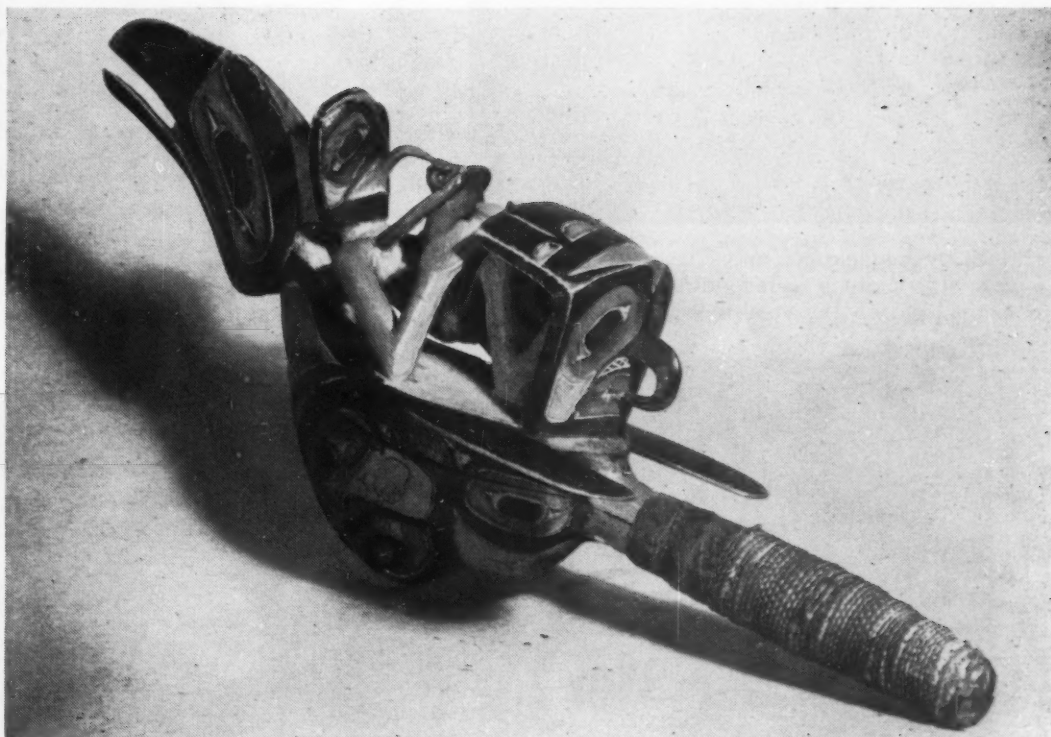


Head dress of killer whale decorated with human hair, Alaska.  
(Photo Washington Art Project)

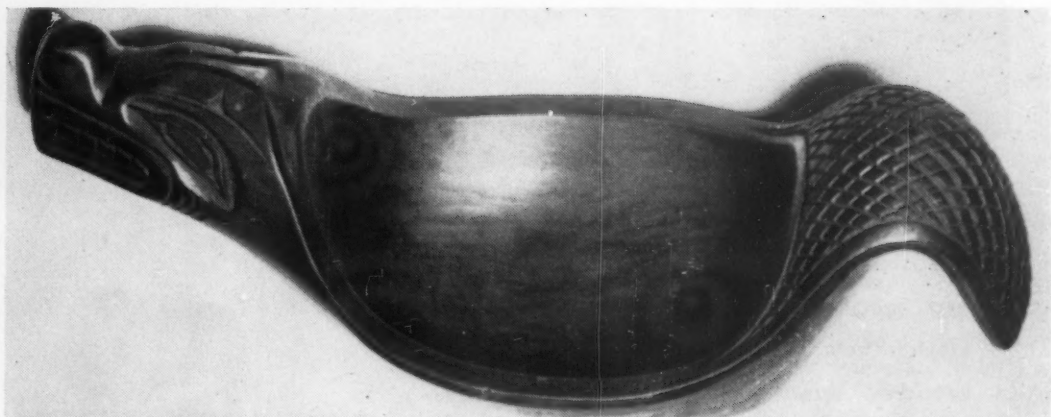


BIRD RATTLE

(Photo Washington Art Project of W.P.A.)



COMPOSITE RATTLE FROM WRANGEL, ALASKA (Photo Washington Art Project of W.P.A.)



INDIAN WOOD CARVED BOWL

(Photo Washington Art Project of W.P.A.)

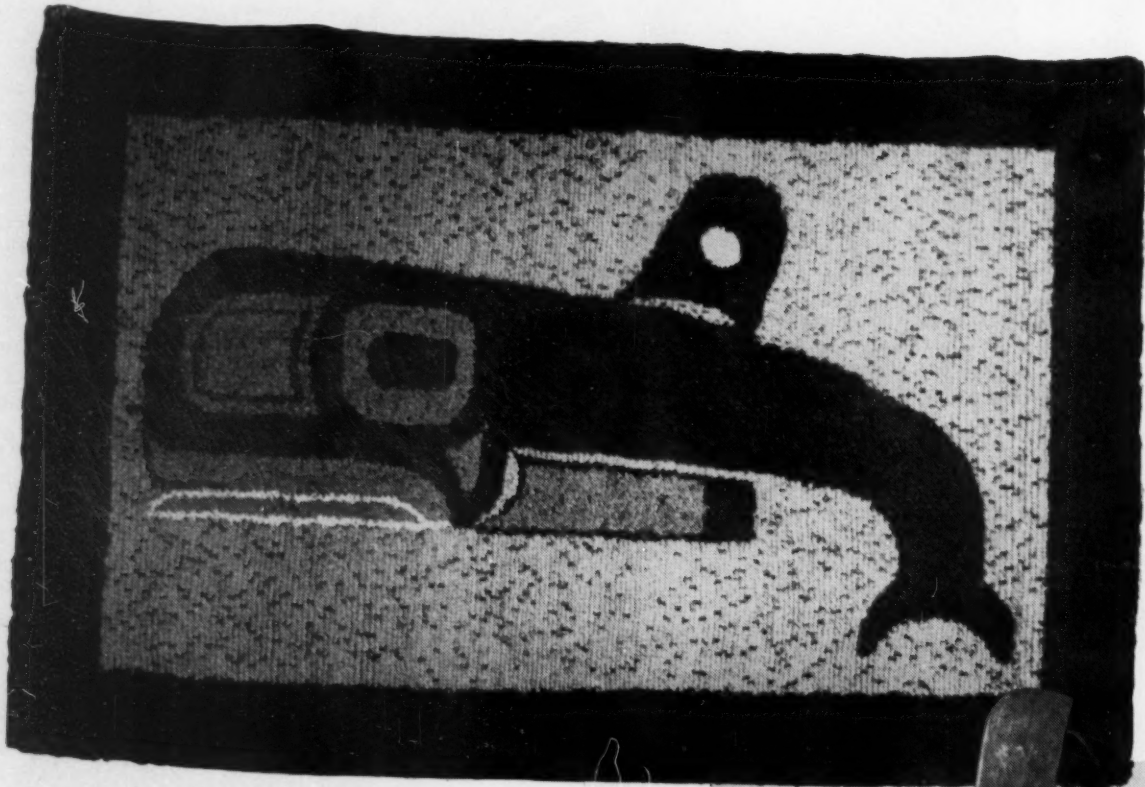
# SEATTLE CRAFTSMEN



Pottery by Eugenia Worman, University of Washington. The plate is in red earthen ware with lines in enamel glaze. The vase is red with white glaze.



A pewter set by Ruth Pennington



A hooked rug designed by Bruce Inverarity and executed by the Washington Art Project, from the Northwest Coast Indian headdress shown with it in the picture. The design is a killer whale.





# HAND WEAVING ON PACIFIC NORTHWEST

By MARY ELIZABETH SULLIVAN

• Many craftsmen in diversified fields are to be found in our Pacific Northwest, but handweavers substantially outnumber the others.

A large and enthusiastic group comprise the Seattle Weavers Guild and monthly meetings are carefully planned around a study unit for the year with guest speakers or members to discuss the chosen topic. The group maintains a circulating library of weaving books for the members and before the war held annual exhibitions in a large auditorium. A small informal exhibition is a part of each meeting, with weavers showing their latest pieces and freely answering questions about them. Several smaller groups within the Guild hold another series of meetings, to discuss common problems. The membership ranges from those who are "just interested" in handweaving to those who weave regularly for the local and the New York markets. Seattle has been represented in most of the recent national textile exhibitions.

Weavers in the Portland area received an impetus of as yet

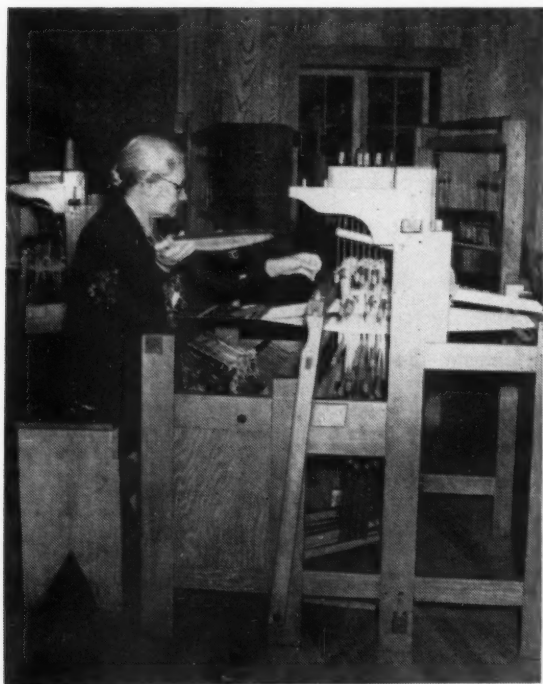
untold proportions from the Weaving Workshop held at the Portland Art Museum under the leadership of Dorothy Wright Liebes, and sponsored jointly by the Oregon State System of Higher Education, the Portland Public Schools, the Portland Art Museum and the Oregon Ceramic Studio.

Beloved weaver of the northwest is Mrs. Margaret Bergman. She is the designer of a loom widely used over the country, and she has crossed the continent several summers to teach weaving in Penland, North Carolina. Her knowledge of the technical aspects of weaving is unsurpassed, and she herself specializes in the multi-harness weaves such as summer and winter weave and damask. Her association with weaving has been life-long. Weavers of the northwest rely on her for the answers to their technical problems, and find personal stimulation from her own constant experimentation and growth.

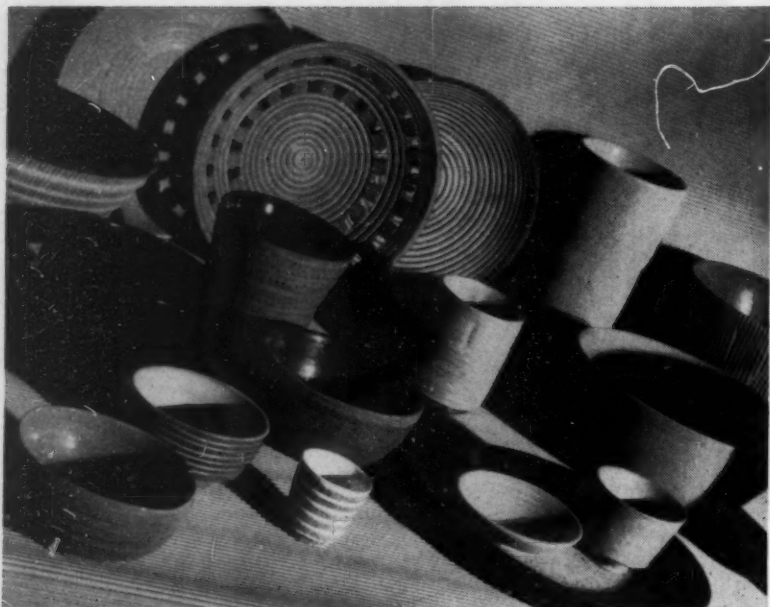
There are a number of reasons for the widespread interest in hand weaving in the northwest. Mrs. Bergman and other fine Scandinavian craftsmen have been a great help to the Seattle and Tacoma weavers. All of the major colleges and universities of Oregon and Washington offer some work in weaving. Arts and Skills units set up by the American Red Cross at the navy hospital near Seattle and Barnes Hospital near Vancouver, Washington, have offered weavers in the vicinities of Seattle and Portland an opportunity to put their skill and training in their hobby to an essential war use. Before the war many of the weavers in the northwest were making extensive use of linen produced in the Willamette Valley in Oregon. This growing industry is diverted to war work at present, but weavers look forward to the time when the local flax will again be available. Northwest forests offer fine possibilities to the weaver with imagination. Vegetable dyes of local origin have been used quite successfully by Mrs. Floss O. Sneddon of Port Angeles, Washington, to dye wool hand spun by nearby Indian women. Miss Anita Slater of Eugene, Oregon, weaves delightfully with the long needle pine.

Hand weaving as a successful commercial enterprise is demonstrated by the Washington State Industries for the Blind. Neckties and table linens are sold nationwide under the trade name "Handcrest". Miss Ida Broback, graduate of the University of Washington and native of Norway, with a family tradition for craftsmanship, designs the textiles and trains the blind craftsmen.

Many other individual weavers could well be cited for their achievements in this field. Some have specialized, in suit and coat materials, in household linens, in baby blankets, etc.; others have displayed diversified interests. They vary in creative ability, in skill, in time to devote to their hobby, but they work together in that spirit of friendly co-operation which we universally admire but so seldom achieve.



Mrs. Margaret Bergman designer of weaving and maker of looms



Cooking ware made for Saks, New York by Lennox Tierney, Beverly Hills High School.



# California Crafts...

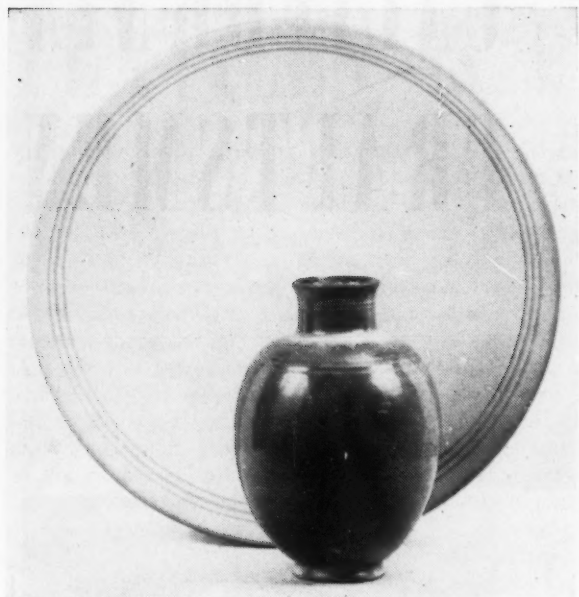


Top left: Pottery by Laura Andreson, University of California at Los Angeles.  
(Photo Ralph Samuels)

Center left: Pottery by Marguerite Wildenhain. Bowl 15" in diameter with yellow-red glaze. White vase with grey striped decoration; bowl with oak leaves and acorns in brown and grey.

Bottom left: Pottery by Richard Pettersen of Pasadena Jr. College.  
(Photo Alphen A. Blakeslee)

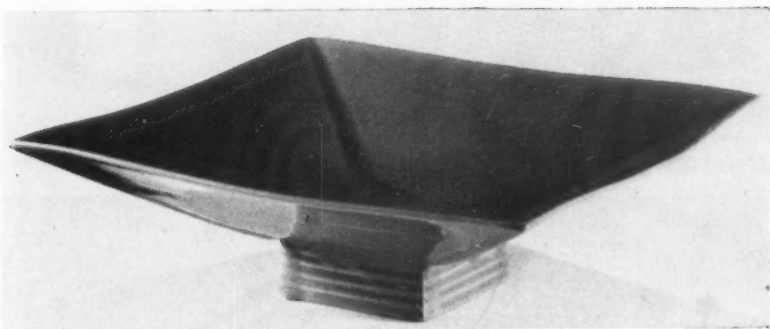




Pottery by Herbert F. Sanders,  
San Jose State College



Top right: Ceramics by Gertrude and  
Otto Natzler. Round bowl dove gray re-  
duction glaze with melt craquele. Square  
pinch bowl, green lavastone glaze.

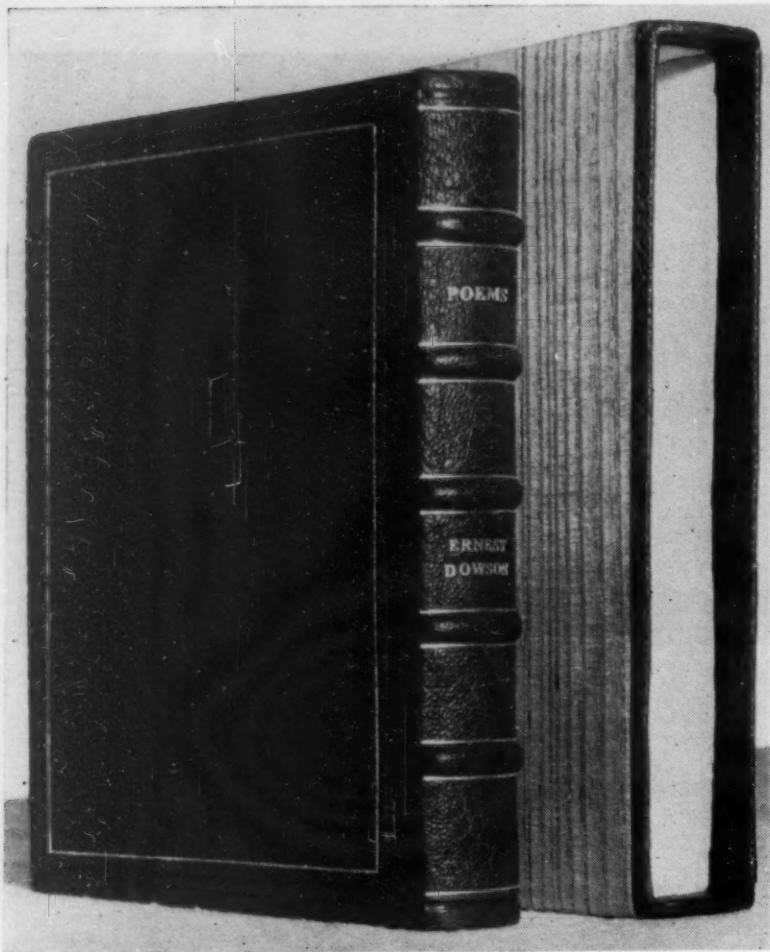


Center right: Square stilted bowl by  
William Manker of Scripps College.

Bottom right: Glass stemware made  
by Dorothy C. Thorpe of Glendale.



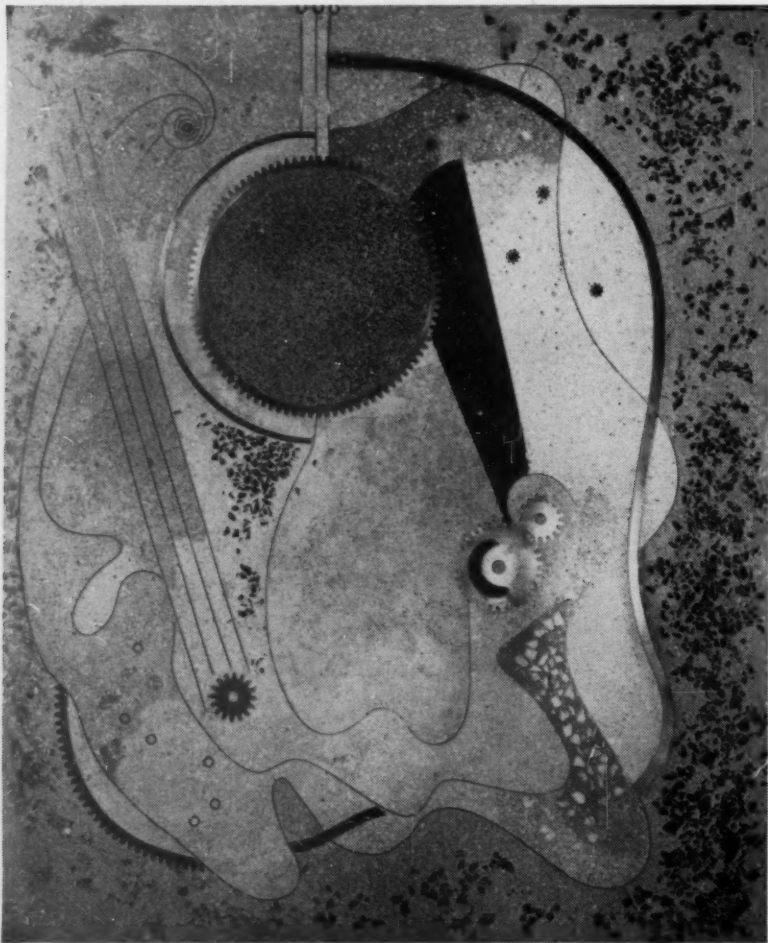
# CALIFORNIA CRAFTSMEN



Craftsmanship in bookbinding by Margaret Lecky of Los Angeles



Carved teakwood "Fighting Cocks" by Charles B. Lawler of Los Angeles



Marble and metal tabletop for garden or hall by Esther Bruton



Carved glass, "Summer Night" by Jacques Schnier (Photo by Roberts & Roberts)

DESIGN

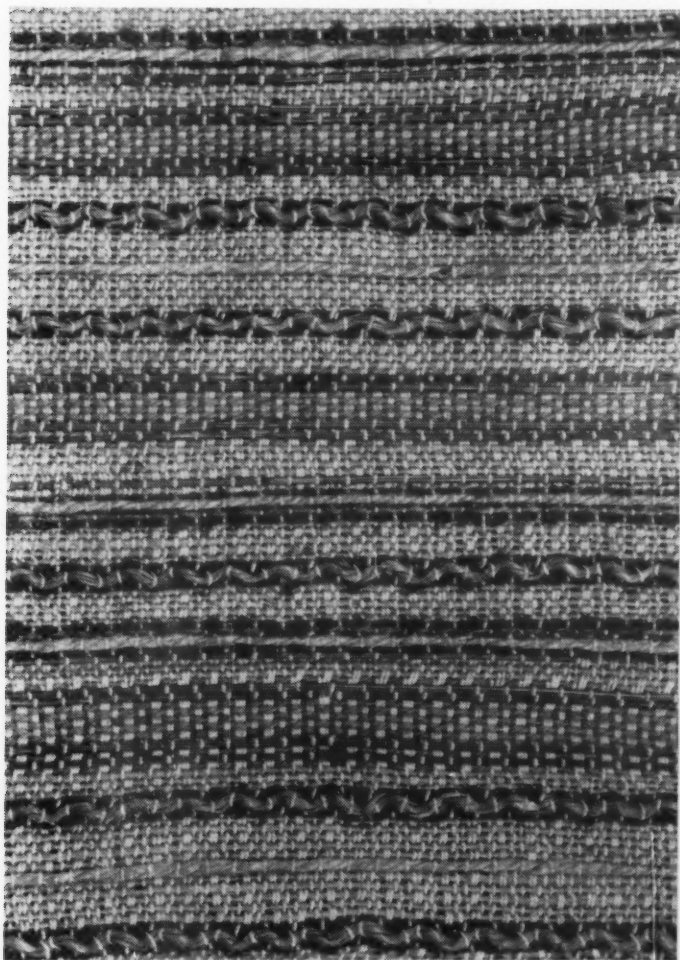


# TEXTILES AS A MEDIUM OF EXPRESSION

• Hand weaving owes its widespread appeal at least in considerable measure to the fact that it is a craft which is potentially an art. Even at its poorest it may serve a useful purpose, while at its best it offers wide opportunities for satisfying expression in pattern, color and texture. The process itself, moreover, seems to lead in the direction of aesthetic experiment. No matter how utilitarian the original motive, there is an inevitable impulse to avoid monotony through the introduction of an interesting pattern.

The history of weaving bears this out. Primitive peoples do not weave yards of burlap to serve their needs—they introduce line, color, pictures of animals and men, until in many instances a real art-form is achieved. The developments of tapestry weaving in ancient times in widely separated parts of the world—Egypt, Peru, China—and much later in Western Europe, suggests that there is something intrinsic in the process which tends in the direction of creative art.

Industrialization in the nineteenth century brought hand weaving into temporary eclipse. Men became enamoured of the possibilities of the machine. It seemed for a moment to do all that hands could do, and to do it so much faster. Furthermore it could go on and on without fatigue. But presently it became apparent that something essential was lacking. The machine produced cloth—in rare cases under competent designers, it even produced beauty—but it did not produce ideas. Weaving became an industry instead of a craft.



Textile woven of jute, Hon Kong grass and pine needles, by Lea Van Pumbroeck Miller, University of California, Berkeley.

By LEA VAN PUymbroeck MILLER  
University of California  
Berkeley, California

The individual expression of the artist-craftsman was lost. With the growth of mechanization, even primitive art passed into the twilight. As bolts of Manchester cotton found their way to Africa, India, China and the islands of the sea, it soon became easier to buy cloth than to make it, and industrial civilization cast its long shadow in hands where the machine was hardly known.

Gradually a reaction has set in. Man still admires the machine, and appreciates what it can do for him; but he has awakened from the hypnosis of the whirling wheels and fast-moving shuttles. He knows the machine can produce cloth—yards of it, bolts of it, miles of it—but he is not completely satisfied with the product. The reaction does not, except in isolated cases like that of Mohandas Ghandi, involve a repudiation of the machine, but only an awareness of its limitations.

The contemporary revival of hand weaving, so brilliantly exemplified in the work of Dorothy Wright Liebes, Marianne Strengell, Marli Ehrman, Maria Steinhof and others, is not in any sense a retreat into the past, but rather a recognition that we have here a medium for the introduction of beauty into everyday life.

The constantly increasing interest in contemporary architecture has created a desire for textiles which shall harmonize with the prevailing mode. Just as architecture is expressed in terms of its materials—wood, glass, steel, concrete—so the hand-weaver creates in terms of cotton, rayon, wool, linen, grass fibers and plastics. The hand-weaver of today must be a designer, an experimenter with new materials, new techniques.

In the Department of Decorative Art at the University of California there are upper division classes in the designing of both printed and woven textiles. The student's approach is through fundamentals of design and color. He is taught the use of his tools in the various techniques of the printed textile so that he may understand the limitations of his medium. He is led to realize that a different type of design is needed for the application to a stenciled, a batiked, a block-printed or a screen-printed cloth.

He studies the weaving techniques of the great textile periods of the past and adapts them to new designs. He analyzes the textiles of different peoples and different times—an Egyptian fabric, a Peruvian garment, an Oriental brocade, a Gobelin tapestry.

The emphasis in weaving too is placed upon creative design. The student is taught the possibilities and limitations of the loom—how he can express his ideas through color and textures in the simplest way by means of the tools of his craft—the loom and the thread. He becomes aware of the unlimited possibilities of surface enrichment through the combination of various kinds of yarns—fine and heavy, glossy and dull, smooth and irregularly spun novelty yarns. He also discovers the endless variety of textures that can be achieved through a grouping of warp and weft yarns.

Weaving has both a visual and a tactile quality. A fabric of good tactile quality imparts a sensation of pleasantness and comfort.

Current exhibitions of finely designed fabrics, particularly those of the last two international expositions in this country, have been important factors in improving the quality of

(continued on page 24)

# DOROTHY LIEBES

• Internationally known as a textile designer and hand loom weaver, and perhaps the greatest weaver in the world today, is Dorothy Wright Liebes of San Francisco, a native of California.

Famous for her woven draperies, tapestries, upholstery and wearing apparel, Mrs. Liebes has created her own market here in America. In spite of the war she feels that weaving will not be stopped, although it may be necessary to substitute other material at times for the woolen yarns, metallics, raw-hide, cork, bamboo splits, cellophane, rattan, grasses, and spun glass which she has used so successfully.

One of the distinguishing characteristics of Mrs. Liebes is her ability to develop new ideas, and to create new patterns that are adaptable, as well as exciting, in color and texture. When architects and decorators send her their blue-prints and specifications, she weaves samples of the fabrics she thinks will be architecturally right for the rooms. Then when the amounts are ordered they are all woven by hand in her San Francisco studio where she has the help of six to eight weavers who are kept constantly busy. Many things are also sold directly to big stores like Marshall Field and Bonwit Teller, as well as to architects and decorators who have the opportunity to see the displays once or twice a year when Mrs. Liebes makes trips across the country to the east. Of particular importance is the fact that to her there is no



Dorothy Wright Liebes well known weaving authority making samples on a loom in her studio

conflict between hand and machine weaving. "I look upon hand weaving as a laboratory for the machine," she says. "I have great respect for the machine, but experience proves that it must be used with imagination."

While working with three different textile mills she has shown how her designs could be reproduced on the machines resulting in upholstery and drapery materials that look as though they were handwoven. "It is quite impossible to tell whether the material is handmade or machine made, and quite unimportant. After all, we are interested in the result, and if the cloth is beautiful and serves its purpose, then it is unimportant how it is made, whether by hand or machine. Certainly we are not sentimental in that sense about the hand technique."

To Dorothy Liebes the important things in weaving are color, texture, and design (from the standpoint of line and space pattern in repeat). These are more important she feels than technique, as any one can learn just the process of weaving in a short time, but it takes a good while to become a designer. She develops color relationships from sources in nature as well as selecting plans from good paintings, and seldom uses more than three colors. Her plan is based upon choosing a light, a dark, and a bright color, with sometimes the addition of several shades of one color. An example of one of her color plans would be: lime yellow (light), deep turquoise (dark), and lacquer red (bright). By using soft pastel chalks she plans the amounts and combinations of color and includes them with the plan or cartoon for the weave, which is carefully organized before it is executed.

Mrs. Liebes feels there have been too much copying of the past in America and that the limitations of set patterns hinder creative growth. Her approach to textile designing is "to create beautiful cloth in terms of the age in which we live. She continues to say, "I am particularly interested in having more beautiful things brought to more people at less and less cost. I think one of the great things for which America stands is mass production of good things, and the aim of any craftsman is to reach a large and appreciative public."

Of her many achievements and honors, perhaps that as Director of the Decorative Arts Exhibit at the San Francisco World's Fair in 1939 was one of the most notable and outstanding, bringing nation-wide comment. Her activities have been many and varied and her awards notable, including the Lord and Taylor \$1,000 Design Award, the first prize in textiles in the American Group at the Paris Exposition, and many others.

Some of her outstanding draperies, curtains, and upholstery products may be found in over forty private homes, hotels, clubs, and various companies, both in the United States and Hawaii.

The most recent interest and one she considers of vital importance is the Arts and Skills movement of which she is the National Art Director. This organization evolved when she joined forces with the American Red Cross, and it has attempted to enlist the aid of all the artists in America in the wartime picture. She hopes also to continue on with this project in postwar rehabilitation.



# ARTIST-CRAFTSMEN OF CALIFORNIA

By DOROTHY LIEBES

• One way or another, the point of view of the craftsmen of this region has widened and changed considerably in the last decade. There is a growing realization of the UNIVERSALITY of the artists' work and ability. He thinks more in terms of the life around him. Whether it be an independent canvas—a mural or industrial design for the machine; whether it be for textiles, wall paper or carpets, the artist finds that he can meet the problem with imagination, artistry and craftsmanship. This is no ivory tower stuff!

More than ever before, there is need today for the hand-technique. With the new world of synthetics, plastics, new materials of every sort—research is needed, and needed in abundance

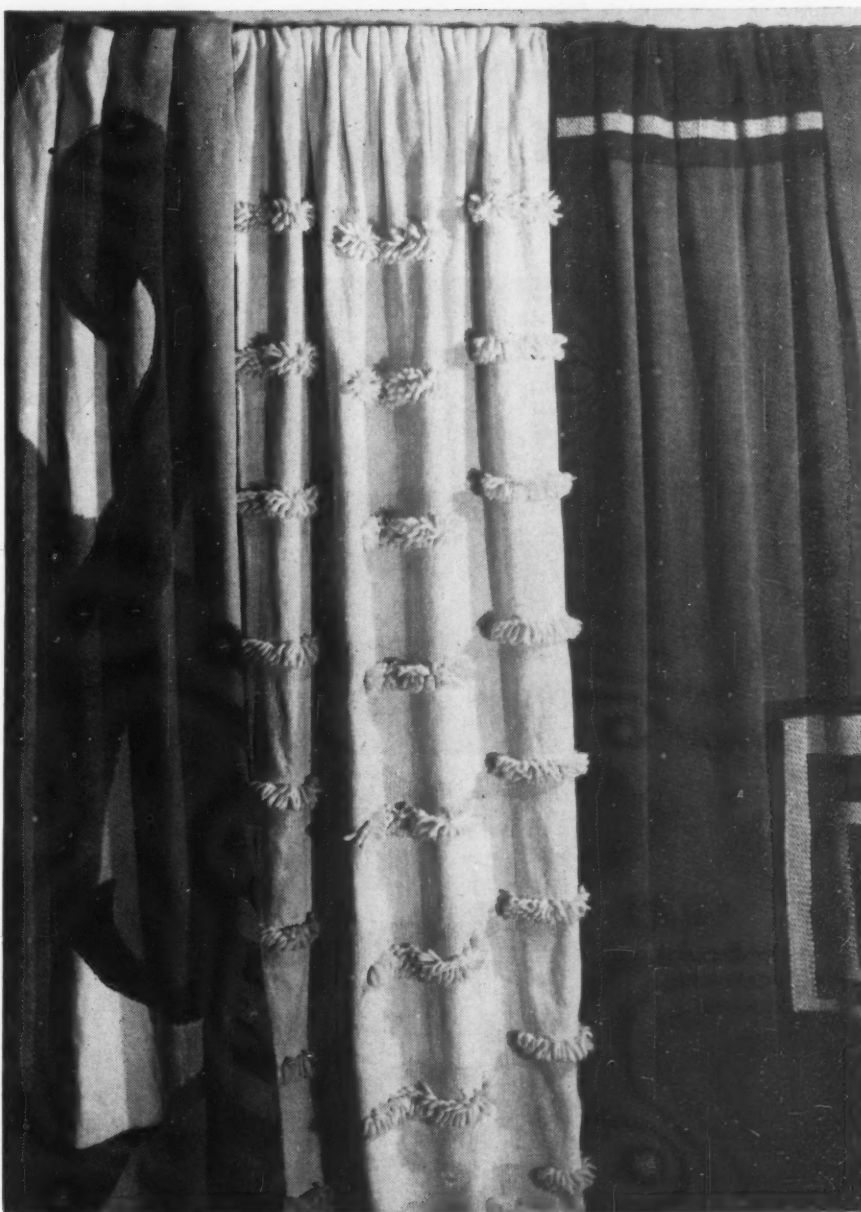
There is an old saying that "a machine cannot write a poem—merely reproduce it".

One of the great things for which America stands is better and better, at less and less cost. Mass production, properly guided, raises the standard of mass tastes.

And the artist-craftsman in his workshop labors over a new idea, using new materials—hence new techniques, evolving something useful and beautiful. Fortunately there are always human beings who appreciate and want the hand made things, and some who can afford them. The translation to the machine eventually makes the object available to all, and the hand craft studio has, in reality, served as a laboratory.

Western artists and craftsmen have always said, "You can make it *here*, but you must sell it *there*!"—Meaning, of course, New York, which is still the "mart" for America. Today this is less and less true. Collectors and buyers and manufacturers are coming to the West Coast in search of fresh, new American design and craftsmanship.

Our ranks have been augmented greatly by the emigres from war-torn Europe. They have brought us much, and they are gaining much. California designers have had their entire scope and field of activity stimulated by close contact with architects and decorators. Many architects actually work with the designers and artists craftsmen from the inception of a job—thus architecture, the Mother art of all arts, fosters, as it should, the contemporary artists. The Western artists and artist craftsmen have cooperated wholeheartedly with the Rehabilitation Project of the American Red Cross, thru the Arts and Skills service. Everywhere they are making beautiful, useful and feasible models to show the men in hospitals. They are coming before the Museum juries to show, and have their work passed. They are entering the hospitals under the Red Cross to share that which they know best, with the wounded and sick. It is a new project, and one which means great sacrifice and effort on the part of the artists, but everywhere they have responded generously and are contributing to the war effort, and will also to the post-war need.

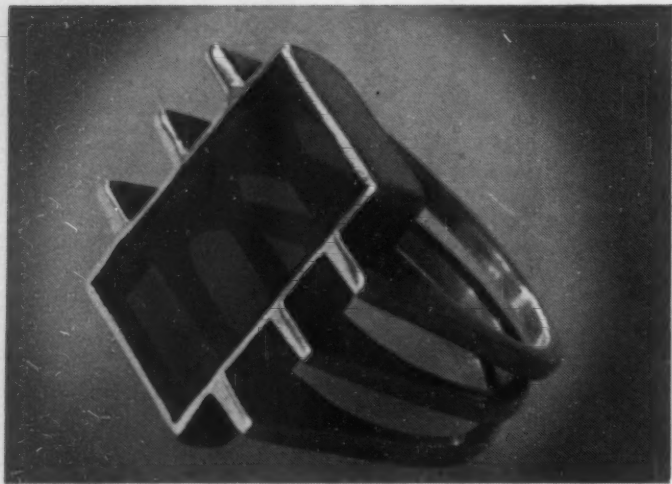


Textiles by Dorothy Wright Liebes from left to right: "Rosenkavalier," raw silk and cotton tapestry weave, "Ahwahnee" (American Indian)

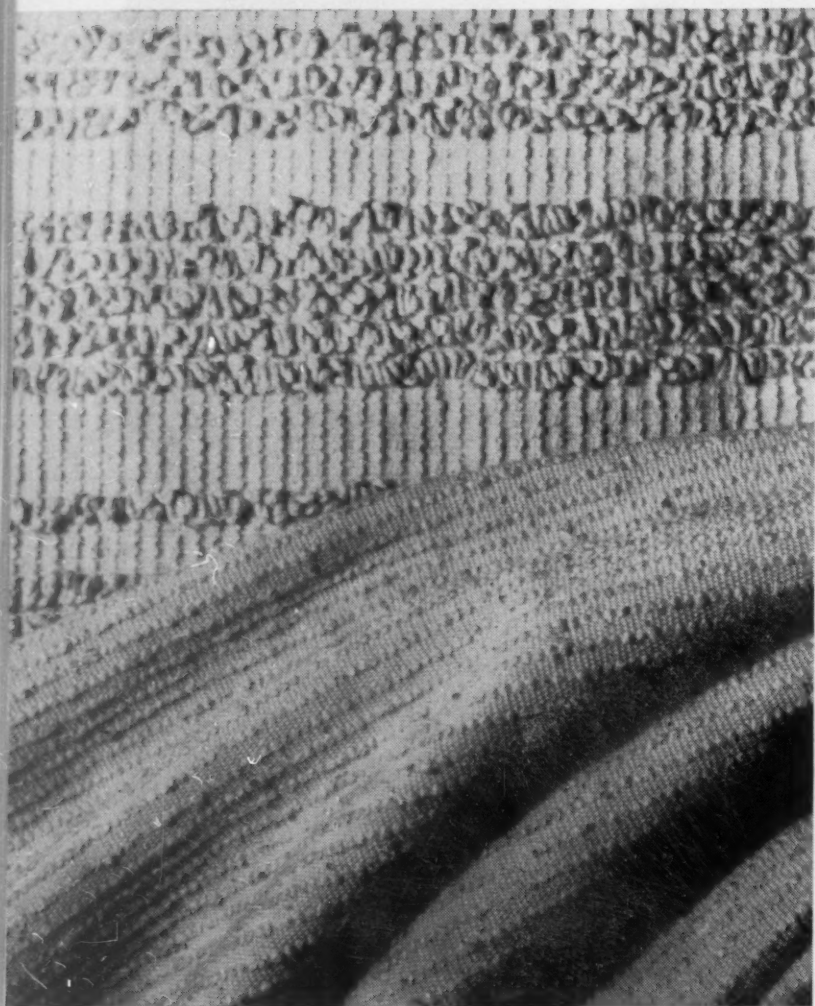


Silk tweed, a handwoven textile by Dorothy Wright Liebes

# AMBERG-HIRTH OF SAN FRANCISCO



A striking ring design by Amberg-Hirth



Textiles by Dorothy Liebes

• Because of the vision of two enterprising young men, Mr. Ernest Amberg and Mr. Hugh Hirth, a wide market has been provided for many outstanding craftsmen on the west coast. Starting in business ten years ago in a small way in an upstairs location, they have gradually developed into a well-known center. The policy of this firm has been to build up a good standard of art and craft work in their shop and to provide a steady and reliable outlet for artist-craftsmen. To the many outstanding people whose work is handled by this place goes the credit for making the country at large conscious of the fine creative work done in California. Notable among the group is Margaret De Patta who has built up a reputation for her beautiful modern jewelry which has the quality of three dimensional abstracts. Miss De Patta studied painting first and after turning to jewelry as a medium of expression, attended the School of Design in Chicago where, under the direction of Maholy-Nagy, she was helped toward a reanalysis and clarification of the basic problems of her craft.

Then there is the truly superb ceramics and glass produced by Glen Lukens as well as the beautiful pottery from the studios of Gertrud and Otto Natzler in Los Angeles. The Natzlers work together on their productions, Gertrud throwing each piece individually on the wheel and Otto skillfully applying the glaze and doing the firing. They, like Glen Lukens, have exhibited widely and received honors and awards for their work.

Of the fine weavings handled in the shop there are those of Jessie Daggett whose luncheon linens have a national market. Mr. Hirth, a partner of the firm, does printed table linens. Also handled is the ceramic sculptures of Brents Carlton, prize winning San Francisco sculptor, the ceramic sculpture of Wayne Long, and many others.

Because of the war the following are unable to continue their work at present: George Vurek (wood-turnings), Adolf Odorfer (ceramic sculpture), Tom Shaw (metal), Gerhard Becker (metal), David Tolerton (pottery), as well as others.

It is the enthusiasm of Amberg-Hirth plus their appreciation and understanding of creative work, modern design, and fine craftsmanship, that has led them to build up this remarkable organization. And they are helping to develop American markets for American artists, as well as helping to raise the standards for public taste.



# CERAMIC ART AT THE UNIVERSITY OF SOUTHERN CALIFORNIA

G L E N L U K E N S

Artist • Craftsman • Teacher

• Probably no one has contributed more to American education in the field of Ceramic Art than Glen Lukens. As head of the art department of the University of Southern California he has had an opportunity to influence hundreds of young people, both by instructing them in the technique of the potter and by leading them to an intelligent appreciation of the fine qualities of this very ancient and also very modern craft.

As an industry which ranks fifth in importance in the country, pottery can scarcely be thought of as an activity of the ivory tower, removed from the main currents of our nation's life. It is not so regarded by Glen Lukens. Aesthetics is not his goal so much as the development of a sound technique which will put the craft on a footing with other major industries. For many years Lukens has encouraged the development of home industries in Southern California. With the benefit of art education in the public schools, and with the aid of other individuals and institutions he brought about a development of remarkable proportions. In fact almost anywhere you go in Southern California you will find several homes with private studios and potter's kilns. There are now approximately 500 kilns in operation in the area between San Francisco and San Diego. Interest is growing in the study of raw materials, in new discoveries, and in the production of an article of merchandise which will find its place as a useful and suitable factor in our civilization.

His search for new raw materials has led him to Death Valley where he found the alkalies for his luminous glazes; in the red and yellow mesa land of the Navajos he acquired craft-knowledge of an ancient people. Among the original glazes he has developed are his "Death Valley Yellow," "Water-of-the-Sea," "Mesa Blue," "Desert Winddrift," "Death Valley Rough Textured Terra Cotta," "Mojave Golden Amber," and his much sought after "Egyptian Turquoise" and "Arabian Black Lustre," both created through long research in ancient processes.

Lukens has recently turned to glass as an outlet of expression. It began as an adventure and flowered into a new phase of ceramic achievement. One who touches this glass is instantly aware of the easy transition from clay to glass as a medium of expression. He makes his glass from the same sand, lime, lead and Death Valley soda ash from which his glazes are constructed. The sand comes from the Copper Country of Arizona and contains just the right amount of copper to give the translucence of a ceylon blue moonstone. To this basic glass he incorporates the salt of rare metals to achieve the pale blue of a mesa on the rim of the desert, the shadowy gray rose of the smoke tree. A delicate liquid amber is attained by working gold into the surface of amethyst glass. Thus, Lukens glass, like his pottery, is entirely made from materials indigenous to the Southwest.



A group of Pottery by Glenn Lukens



# OREGON CERAMIC STUDIO

By RACHEL SMITH GRIFFIN

• A visitor to the Oregon Ceramic Studio said, "I have learned here a better way to live in my home" Being enterprising as well as receptive, she set about making her house an expressive and beautiful place, not only responsive to the needs of her family but reflecting also its character and tastes with a completeness which cannot be achieved with industrially produced furnishings. She considered the problems of areas of tone and color in a room, of fitness to use. She learned by experience the nature of the collaboration between the planner (herself) and the craftsman who creates an object for a specific place and use and for a particular structural purpose in the design of the room. She chose objects for their individual qualities of expressiveness and for the relationships they might establish with other furnishings. Finding it difficult to discover certain articles of furniture with the proportions she required, she learned simple cabinet making and produced her own. Her interest in fine crafts had expanded a pleasure in simple homemaking into a perceptiveness in the whole field of creative art as it relates to purposes and structures. She had, indeed, learned a better way to live in her house.

It is a part of the work of the Oregon Ceramic Studio to present such a design for living. The crafts offered in the salesroom have met high standards of design and workmanship and since the Studio now handles the work of a considerable number of Oregon craftsmen, the distinct creative personalities represented in its stock, as well as the variety of craft media used (weaving, printed textiles, ceramics, metal work), makes possible unusually effective and useful display combinations. The Studio gallery in which Oregon crafts are exhibited and sold is light, spacious and informal and the craft displays presented there suggest effects that might be achieved with similar arrangements in a well-designed

modern house. These crafts are, besides, peculiarly suited to serve as decor for architectural structures whose forms have also sprung from the special demands and character of the Northwest.

The Studio has seen, in the craft work of this area, a clear indigenous character and has sought to encourage this regional character as well as the individual creative personality of each artist-craftsman. Since high standards of design operate to free the artist from passing fads and doubtful ornamentation, and allow these deeply-rooted influences to find expression, the Studio maintains such standards for all craft work handled in the salesroom. Originality, expressiveness and workmanship are encouraged in a number of other ways, notably in the program of exhibitions. Craftsmen who see richly expressive works from other areas and countries very different from their own, may gain a new insight into their own tradition and learn to value it more. Exhibits of the craft work of Oregon groups or individuals are also presented regularly, occasionally with a special regional emphasis. The Paul Bunyan show of several years ago presented ceramics, weaving and minor crafts of the area and featured the colors so familiar to Portlanders, the deep brown earth the soft dark green of fir trees, the bright yellow green of moss, the blue of distant hills. The Studio has also frequently shown the art expressions of children, especially in sculpture and ceramics, and has emphasized in student-teacher exhibits the relationship between teacher and student and the strong but subtle influence which pass from one to the other. The Studio has had ample opportunity to study this relationship in the quantities of revealing student work brought to the kilns for firing and glazing.

This technical service side of the Studio's work is perhaps less widely known than the gallery and salesroom which has



been publicized by numbers of shoppers. The kilns, housed in the same building with the gallery are fired regularly for teachers, artists, and students. Until the war absorbed staff members and curtailed materials, experimentation in glazes was continued and several glazes were developed. (These were given names with a regional flavor, "Columbia River Blue," "Pine Moss Green," etc.). A regular firing and glazing service has been maintained as usual in spite of the war. This service is an unique one. There are no other experimental, non-profit kilns operating steadily, and open to the public. Commercial potteries sometimes fire for individuals who bring in pieces but generally give them little time or attention, since such firing is not likely to be profitable and is besides a meticulous and time-taking sort of work. Individual ceramists, as well as schools and groups, often operate kilns but these are not, of course, for the public. The Oregon Ceramic Studio combines the careful handling and experimentation of the artist's kilns with the accessibility of the commercial kiln and offers this service at prices within the reach of everyone.

Materials for the ceramist, weaver and teacher in an amount and variety not easily obtainable elsewhere are also available to the public at the Studio. They are handled by staff members who understand the demands of these crafts.

This threefold function of the Studio, i.e., the selling of craft



An exhibition at the Oregon Ceramic center of printed textiles by Mabel Griffin and small sculpture by Rachel Griffin

work, the firing and glazing, the sale of materials, was not conceived merely as needed services for the public. At the core of these services is an educational ideal. It seems to the staff of the Studio that there is a certain fellowship, often ignored, between the professional artist or craftsman and the child at work creating with art materials. Into this unconscious community of aims the hobbyist is not likely to enter, though an aspiring amateur may. It is these two groups (the children and the artists) which the Ceramic Studio especially wishes to serve. For it is plain that, if children experience early and fully the process of creating, their approach to the arts later is more likely to be easy and natural, their taste more likely to be discriminating. Such children when they are grown will form a public at once critical and understanding, a generation capable of spontaneous joy in the arts. Working with and for such a public the artist and craftsman is best able to make his full contribution to the life of his community. The Studio hopes to be an effective agent in completing this circle which joins the child the public and the artist.

Visitors who see the scope of the Studio's work or who have observed its well co-ordinated action with Oregon's educational institutions are apt to believe it to be an old, well-rooted community institution, perhaps tax supported or endowed. Certainly it has struck deep roots in the community but it is not old, not tax-supported, not endowed, and does not make a profit from its activities.

The idea of the Studio was first discussed late in 1936. Art groups and individuals gave the new project enthusiastic support. There was need for a number of specific art services and it widely felt, also, that the arts of the area needed a new stimulus. Under unusually intelligent and devoted leadership the project went forward. Nearly every artist and craftsman in the state contributed time, money or works to be sold at the auctions which brought in substantial sums for the building. By 1938 the building, to house kilns, gallery and materials shop, was ready for use. From the first the project attracted good friends and willing support. The value of the work was seen by the Portland Public School System which donated the lot on which the Studio stands. Other educational institutions, as well as utilities companies, business houses, clubs, and individuals contributed service, money and materials. Community contributions of this sort, large and small, erected the building and bought the equipment. The Studio is maintained by a membership open to everyone. Its Board of Directors is made up of representatives of the



Sculpture by Frederic Littman

(continued on page 24)

# CRAFTS

## AT UNIVERSITY OF OREGON

By MAUDE I. KERNS

University of Oregon

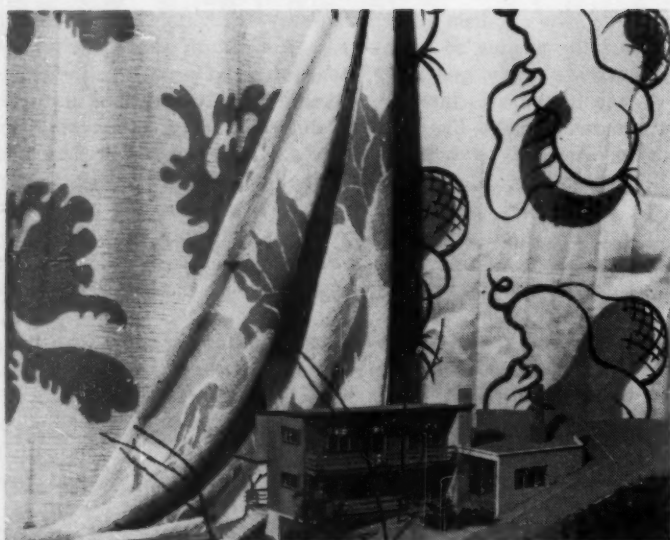
• The School of Architecture and Allied Arts at the University of Oregon, since its inception in 1914, has had for its aim the integration of all the arts. Special emphasis has been placed on the arts and crafts as related to the whole art program. The development of this program has produced several interesting expressions. Oregon's varied climatic and seasonal effects afford great variety of suggestion to the designer ranging from the misty valleys of the west coast to the high altitudes and brilliant coloring of the plains and mountains of the east.

Oregon materials offer to the weaver fine native wools and flax, to the potter an exceptional variety of clays, and to the craftsman in wood a rich source for selection.

The desire of the alumni of the Art School to afford more opportunity for graduates of the Department and all craftsmen of the state to expand interest in ceramics and sculpture and weaving led to the organization of the Oregon Ceramic Studio located in Portland which is mentioned more completely in another article. This Studio has been a most helpful means of presenting student work to the public as well as stimulating the interest of craftsmen through its exhibitions. Another development has been the annual Student Bazaar at Christmas time in which student and faculty participate. "Odeon" an all University Creative Arts show in which music, literature, poetry, drama, dance, also contribute is another stimulating outlet for the students of the School.

Local interest in crafts has found expression in a variety of mediums. The most notable contribution has been in wood-carving in the form of panels, murals, inlays which have been installed in campus, local and state buildings and since wood is the most important production of the state, its possibilities for the future offer an extensive field for development.

Since the real function of the University is to expand the creative abilities of its students in relation to the community and to the state, the rich natural background of the state offers unlimited opportunities for the future craftsman.



Students work. Elements of Interior Design.

Instructor: Brownell Frazier



# ART DEPARTMENT N. E. A.

By MARION E. MILLER

☆ This special number of DESIGN devoted to the crafts of the Pacific area, is the second in a series of special numbers about the regional handicrafts of the United States. The Art Department of the N. E. A. is sponsoring the series. Forthcoming numbers will include much on the handicrafts of the Middle Atlantic region, the Southwest and the Southeast. The Northeastern area has been covered recently in the excellent catalogue, *Contemporary New England Handicrafts*, Worcester Art Museum, Worcester, Mass. The price is 50c. The coverage will continue into the autumn, with articles on Materials and Their Uses, including wood, clay, metal and textiles.

## EXTRA COPIES OF THE SPECIAL HANDICRAFT NUMBERS

☆ Extra copies are being held in reserve for N. E. A. members. The supply makes it necessary to limit each member to no more than five copies of any one issue. Order directly from the office of Design Magazine, price 35c. Be sure to give your N. E. A. membership number—the one on your membership card.

Copies of this and the fine issue of February 1944, on the Milwaukee Handicraft Project are now available. One school recently ordered its share so that the library could have extra copies. Better order now than be sorry when they are out-of-print. If you have joined the association recently and have not yet received your number, just state in your letter to the magazine that you are a member. They will have a check list.

## THE BOOK SERVICE

☆ Reductions in subscription rates for two art magazines have been obtained for those of our members who are not now subscribers. Details of these reductions are set forth in a current membership letter. Free material is going forward to our members. Items included a reference booklet on the United Nations, an illustrated report of a museum-college program, leaflets on sources of exhibitions, color prints, etc., new Dutch and Canadian war posters, a portfolio of color plates on camouflage, cartoons in color by the Argentine Molina Campos whose drawings were featured in the Disney film, "Saludos Amigos" a chart on the history of books and the pamphlet *The Communication Arts*, published by the U. S. Office of Education. The latter pamphlet is one which we helped to prepare, our representative being Miss Edith Mitchell, State Director of Art, Dover, Delaware. She wrote the chapter on art.

## OUR ANNUAL BULLETIN

☆ This has not been printed. Copy for it has just left your president's office, who wants publicly to absolve the editor of the bulletin from all blame for the delay. We now hope to get it to you by the end of the school year. Meanwhile, read *The Communication Arts* and the *Handicraft* issues of DESIGN.

## COLLEGE PRODUCTIONS

☆ A group of colleges are cooperating with us in an experiment to share some of their achievements with N. E. A. members. They will make silk-screen, or other prints which can be duplicated in quantity, and be available at cost to our members only. The first production will be a set of Latin-American flags, done in full color by silk-screen. Next will come a set of flags of the United Nations, then a portfolio of plates on the arts and crafts of Russia, later Latin-American arts and crafts, and possibly also costumes. Details are given in the membership letter.

## A LONG RANGE PROGRAM FOR THE N. E. A.

☆ It has been said, usually by someone outside the field, that artists and those who make their living by the fine arts, are temperamentally incapable of working well with other people. Like most accusations, based on one grain of truth and ninety-nine of prejudice, this one has been disproved many times. We need only to look about us to see that artists are working well with others, contributing to the war effort in industry, in journalism, in propaganda—and also in their volunteer services to USO, Red Cross, and other agencies. And we have only to count the (literally) millions of posters, thousands of displays, and tens of thousands of things made by the children of America for the Junior Red Cross and other community services, to realize what art teachers and their students are doing for the common cause. There is, however, one cooperative effort at which we art educators are weak. That is the sharing with each other of our best resources—our experiences, our knowledge, our interests, ideas and discoveries. We work in our classrooms, each one getting his own compensations out of doing a good job—and then forget to share them with others. Our students, as individuals, do fine things, but too often their work leaves the school without more than a few of their own classmates having seen it. Rarely does one school see the art work of another, even in the same town. We occasionally hold exhibitions, but seldom do we use them as a basis for study, and we almost never make records of them. Nor have we any very adequate technique for measuring progress from year to year, either for the individual student, or for the art program as a whole. For example, though we believe it to be true, we have little to prove that we are doing better work now than was done twenty years ago. The fact should be faced that, potentially great as is the combined knowledge of the nation's art teachers, it never has been put to effective use, because it never has been combined. We must realize too, that any nation-wide program of art education to be developed after the war, will necessarily depend upon the degree to which we can coordinate and organize our scattered efforts.

## N. E. A. CAN HELP REGIONAL GROUPS TO COORDINATE

★ The machinery for coordination exists, but its use will have to be extended and improved. There is the Art Department of the National Education Association, there are the four regional art associations—Western, Eastern, Southeastern and Pacific, there are the many state art education associations. The N. E. A. is a part of that great organized group of teachers, which is most closely tied in with the nation's schools, and so occupies the best place from which to start any understanding affecting them. It can, and should, help the regionals to coordinate such of their activities of broader range than theirs. It is logical to conclude that any extension of a national program should be worked out through expanding and improving this existing organization, rather than by starting another national group, which would only add another competitor.

## AFFILIATION WITH REGIONAL AND NATIONAL ART ASSOCIATION

★ Our association has invited the regional and state art associations to cooperate in working out a plan for affiliation between all these groups, the N. E. A. acting as agent. The suggested plan is to start by naming one officer from each regional to serve on the Board of Directors of the N. E. A., thus providing in all national affairs a representative of the interests of each regional group. Also, each retiring president of a state group would, become the state chairman of the N. E. A., and would act to facilitate the national's services to its members in the state. It has been suggested that some simplified composite fee system be worked out through which a basic fee would be divided to provide membership in a state, a regional and the national group by one operation. It will take time to work out the details of this type of affiliation, should the associations involved agree to it, but it would provide a usable set-up for the development of a national program that will really function for the good of all, and it would prove mutually valuable to all individuals and groups.

## TEXTILES

(continued from page 15)

home furnishings. If the hand-woven and hand-printed fabrics continue to improve as they have in recent years by utilizing the new materials of this industrial age, we are well on the way to establishing a style of textile art characteristic of the time and place in which we live.

An example of close cooperation between the artist-craftsman and the textile industry is found in the work of the Swedish Arts and Crafts group. This was an honest and direct approach through intelligent handling of material, design and production. The ablest designers and craftsmen created furniture, textiles, glass and ceramics of excellent workmanship and beauty for the manufacturer.

Textile manufacturers are anxious to meet the demands of the public for better designed fabrics and they are looking to the universities and art schools for ideas. We have found them eager to purchase the designs of our more gifted students.

Combining as it does utility with beauty, textile design offers a wide field for the exercise of the creative imagination. The artistic sterility of machine weaving as such, and the consequent revival of hand weaving, testify to some subtle correlation of hand and mind as an essential characteristic of the weaver's art. The adaptation of hand-woven fabrics to machine production affords convincing testimony that the human hand and human mind are still supreme and the machine is but the servant of the bidding.

## OREGON CERAMIC STUDIO

(continued from page 21)

various organizations with which the Studio works, e.g., the Public School System, the University of Oregon, the Portland Art Museum, etc. It operates with an all-volunteer staff composed mostly of artists and craftsmen who give stated weekly hours in the gallery or shop, as well as outside services in specialized fields.

In the six years that have passed since plans for the project were first discussed the studio has made a place for itself in the life of the community. It has sold a great deal of craft work, has introduced new craftsmen to the public, and has taken an active part in art education programs. But the Studio does not feel that its pioneering days are over. Though the broad bases of the work, as well as its limitations, were laid down by the founders, the exact form that the Studio's activities may take in the future will necessarily be decided by such factors as community needs, available funds and workers, and the amount and kind of support it receives. In short the work will proceed from the special character and capacities of the Studio and its staff toward the special needs of the period and of the community.

The Studio has a characteristic and useful point of view which has grown out of its educational activity and its close contact with educational enterprises of many kinds. This matured point of view combined with the Studio's own specific means, (kilns, etc.) provide a valuable operational base from which its activities may branch out in a number of directions. During the war years the Studio is maintaining itself and deepening its purposes in a period when many other projects, lacking this core of permanent value are dissolving. Surely it can be said that an art project (depending on community support and staffed by volunteer workers) which can survive a long war has a real stake in the future.

## MUSEUM OF MODERN ART TO CELEBRATE FIFTEENTH ANNIVERSARY WITH LARGE EXHIBITION OF ART IN PROGRESS

• The Museum of Modern Art, is celebrating its fifteenth anniversary by presenting *Art In Progress*, its largest exhibition of painting and sculpture, architecture, industrial art, photography, dance and theatre design, and motion pictures. The exhibition fills the three exhibition floors of the Museum and will be on view throughout the summer. Although principally concerned with the development of modern art in its various phases during the past fifteen years, some of the sections will, in addition, review the forerunners of today's art, and at least one section foreshadows to some degree developments of the postwar period.

This is the Industrial Design Section, which has been assembled and installed by Serge Chermayeff, internationally known modern architect. Mr. Chermayeff, who has been in this country since 1941 and has received his first citizenship papers, is Chairman of the Department of Design at Brooklyn College. Born in Russia, he was taken to England at an early age and received most of his education there, where he is represented by distinguished examples of architecture. He is a Fellow of the Royal Institute of British Architects. Mr. Chermayeff has been working on the Industrial Design Section of the exhibition since last May and has assembled for it scores of objects showing not only the most progressive examples but also those which trace the development of tools, instruments, household objects, labor-saving devices, instruments of communication such as telephones, typewriters, radio cabinets, lamps and lighting fixtures and chairs. Materials will include wood, paper, plastics and various metals. The largest object in the exhibition is an 18-foot hull molded from a single sheet of plywood for the Army by the United States Plywood Corporation, using the low pressure mold process developed by Vidal.



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**ART FOR THE SCHOOLS OF AMERICA** by Harold E. Gregg, 208 pages, 7x10½. Fully illustrated, cloth. \$2.00.

This book will prove of great help to all elementary classroom art teachers and should take a significant place in the development of public school art. The book discusses such subjects as: A concept of Art for elementary schools of America; What Art should mean to people in daily living; Dimensions of Art; Length of Art; Breadth of Art; Depth of Art; School's part in perpetuating cultural heritage of people; Development of an appreciation of Art; Planning for eight years of Art; Art media for rural schools; Actual experience in integration of subject matter, socialization, community and child interest, and Art accomplished; Apple industry; clothing ourselves; Indian culture; Outline for teachers to use. A bibliography and a glossary.

**ART TODAY**, by Ray Faulkner, Edwin Ziegfeld and Gerald Hill, 358 pages. Price \$3.50

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This volume fulfills a definite need for a good contemporary book on how to paint in pastels. Gladys Rockmore Davis' work is renowned throughout the country through travelling exhibitions, through articles in color in "Life" and other magazines and through her Christmas cards. Her paintings are owned by leading museums and private collectors from coast to coast. No contemporary American painter stands in higher esteem and no better teacher could be found for this subject. In a simple direct text she tells

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